

*Inspiring Figuratives  
for Artists*



*One Hundred Male  
Figuratives*

Volume Four

## **Inspiring Figuratives for Artists: Volume Four**

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Vancouver, BC, Canada

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Cover Picture: *The Allegory of the Apple*, M. Gray, 2004

If you wish to sit for figurative photography here in Vancouver, or may want to submit your own figurative photographs, feel free to contact the editor of *Inspiring Figuratives for Artists* at

atelier\_press @ yahoo.com

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## Inspiring Figuratives for Artist series

The purpose of the *Inspiring Figurative for Artists* series is to provide study materials for artists who are trying to master the human form. This book is about the male *Figuratives*.

Here is a male nude from a book for artists. It is not a Figurative is it?



The male *Figurative* is simpler in form as well as function compared to the female form, yet is not as widely represented as the female form in modern art. This has not always been the state of artistic affairs.

In ancient times the male form was depicted in sculpture, in relief and in some forms of painting. The ancient Greek and Roman artists did their art unashamedly, presenting the male form in all its splendor.

Here is a depiction of Zeus.



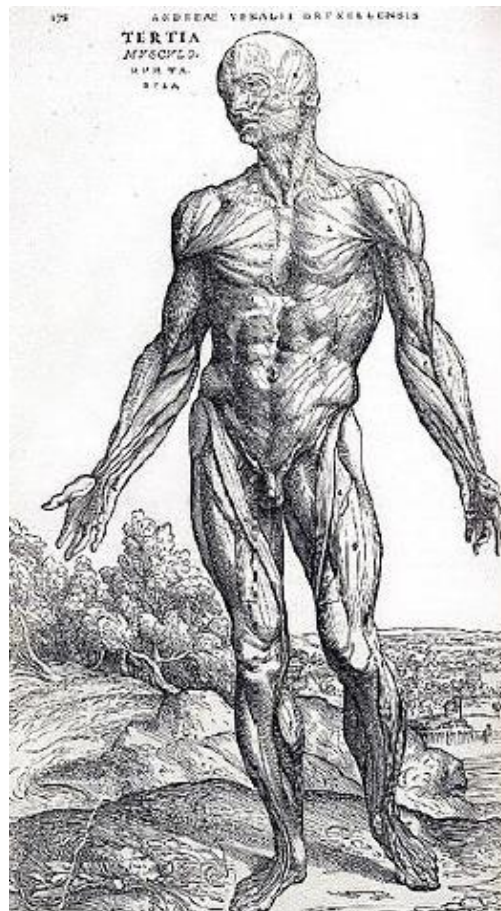
During Renaissance times, the time of Leonardo da Vinci and Michelangelo, Donatello and Masaccio the male form still held dominance.

From the 17<sup>th</sup> century the female form began to appear more often in art, toppling the male dominance.

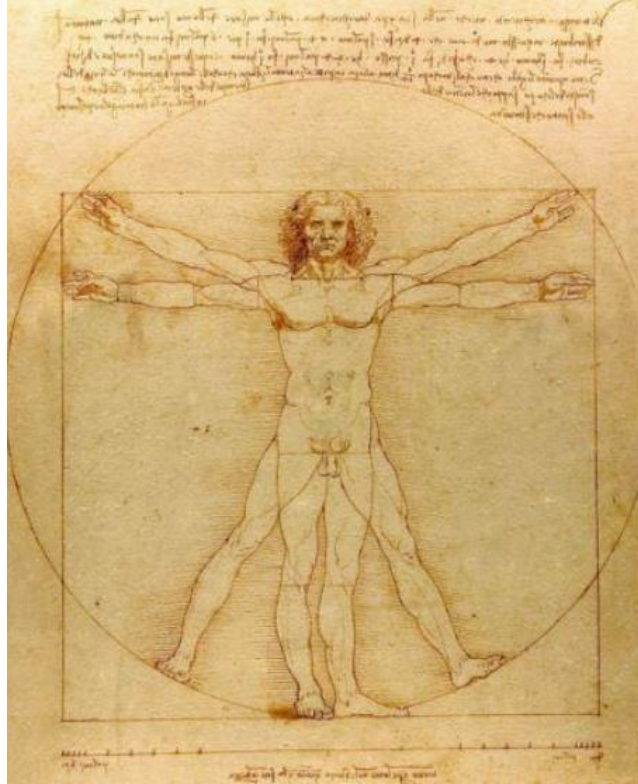
In the modern day there is perhaps fifty to a hundred times more female *Figuratives* in the public domain than male *Figuratives*. Among the male

*Figuratives* only a small fraction are in fact artistic in nature – which means that perhaps less than 1 percent of *Figuratives* are artistic representations of the male form. Yet the male form has been the subject of intense study.

Here is how the anatomist Vesalius depicted the male without epidermis.



One of the most famous male *Figuratives* of the Renaissance is da Vinci's *Vitruvian Man*. It is a study in proportions and has its own balance.



When an actual male form is presented the balance may change, but the symmetry still remains.



The male form has its innate symmetry, as does the female. Understandably the male form is easier to represent than the female form. For instance, on

most women the female torso is shaped like an hour glass. The male torso appears somewhat rectangular. The male pelvis is also significantly different than the female pelvis, for obvious physiological reasons

On a female torso there is a half dozen reference points. There are far fewer reference points for the male form than for the female form, apart perhaps from his *pendule* or *pendeloque*. Here is a female *Figurative* to remind us of some of the fundamental differences in the two forms:

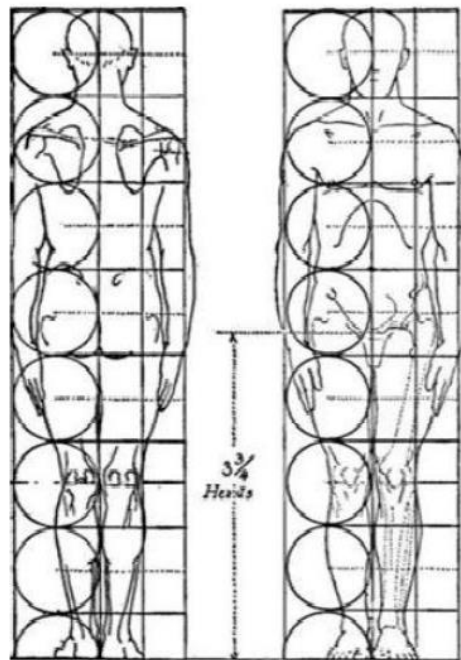


Compare this to the male form. How many reference points do you see in the male form?

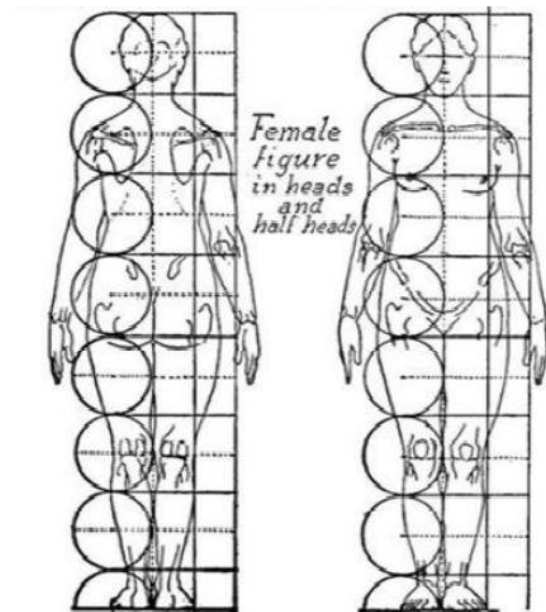




The relative proportions of the male and the female are very different. Here is Victor Perard's Anatomical Proportions for the human male:



The fundamental measure is the measure of human size is that of the head of the model. For comparison let us look at Victor Perard's Anatomical Proportions for the human female:



Immediately you see the fundamental differences in the shape of the torsos.



Just as with the female form, when you change your reference point, or the pose of the model, you discover new aspects in the Figurative. When a female model moves, the shape of her breasts change. That is understandable in that breasts represent volume. Here is an example.



Some women artists notice that as a man moves his *pendule* changes shape as well. Here is a different pose. How many reference points can you find?



Can you make out the shape of his pelvis and the bottom of his rib cage?

While the male form is simpler to represent than the female form, to draw the most from a male *Figurative* you may have to ask your model to experiment with different poses and different angles. In some sense this is the same with female models, but most artists never go to that added step with women, unless they are a genius like Matisse. Perhaps that is another difference between a mere nude and an actual *Figurative*?

You can describe *the best of him* in a crass, in a scientific or in an artistic fashion. It pretty much depends on your sensibilities. Since it represents volume it changes in movement.

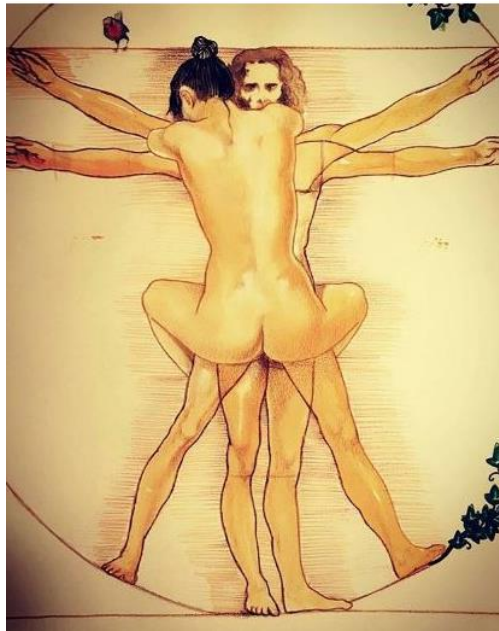


Here is the same model a step later



Just as with their breasts and their *source de vie*, every woman is different, Every man is different as well. It is obvious that the externality of the male form comes in two parts, one prominent and one less so.

What then is the function of his *pendule*? A modern Vitruvian twist explains better than mere words.



Two decades ago in a landmark paper published in the British Medical Journal with the title *Magnetic resonance imaging of male and female genitals during coitus and female sexual arousal* (BMJ 1999; 319) the complementary nature of the human condition was made scientifically apparent. This medical paper drew its inspiration from an infamous sketch that was made by Leonardo da Vinci as he explored the beginnings of life.



When you ask women what it is they admire most in the male you get a myriad of provocative answers, which many times does not stray too far from the apparent. But what remains when this is no longer such a focus?

Just as in Female representation, Male Figuratives tend to come in three broad categories: the Artistic, the Erotic and the Pornographic. We shall delve into the artistic, but we shall not explore the pornographic. When it comes to the male *Figurative* it is hard to define the middle ground ... the erotic ..., so I beg your indulgence.

In which category would you place the painting, *l'Origine de la Guerre*?



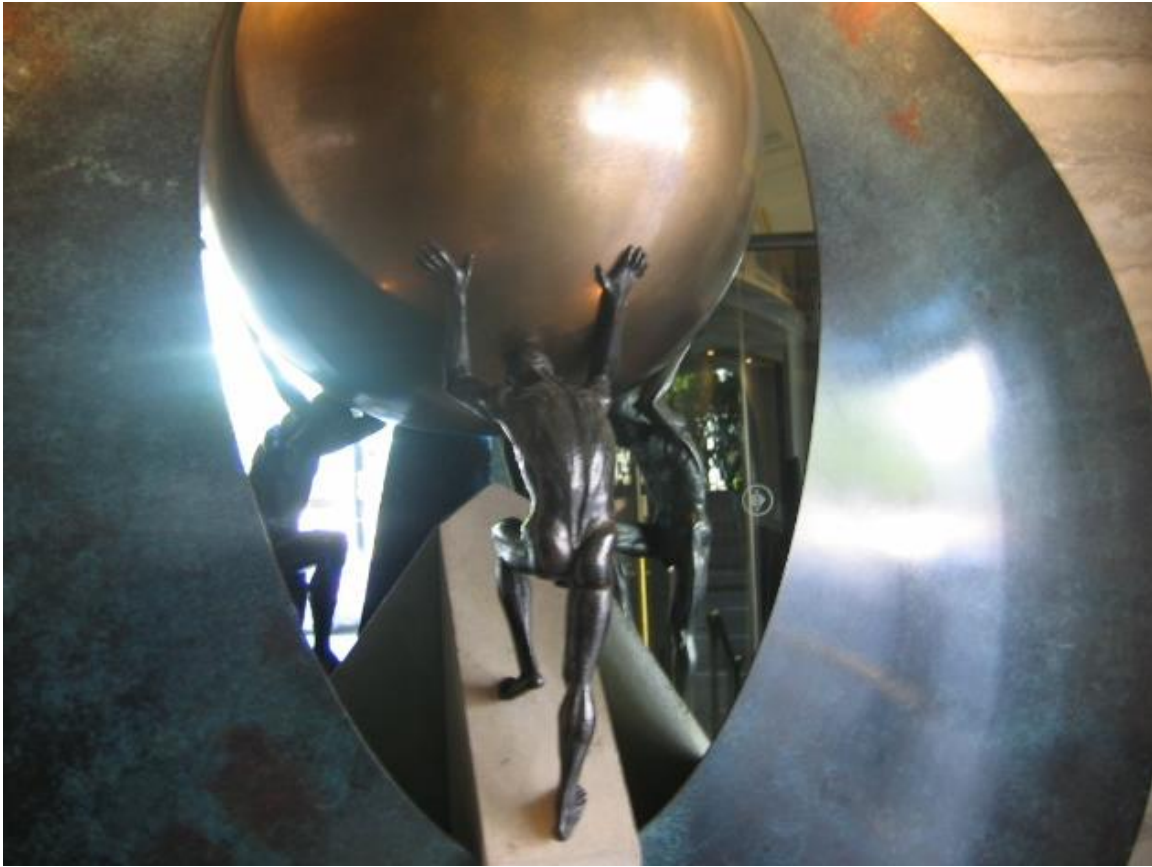


*Inspiring Figuratives for Artists* is a series of books to help you with your *Figurative* artistic praxis. If you master the *Figurative* ... it is said you can master art. In each *Figurative* in this book look beyond the obvious and search for vanishing points, as well as form and function.

This book is the fourth in the *Inspiring Figuratives for Artists* series brought to you by *Atelier Press*.

Vancouver, 2024





*Hercules holding up the World*  
*Vancouver, BC*

## **Males Figuratives**

*Robert*







**George**





*Peter*



*David*





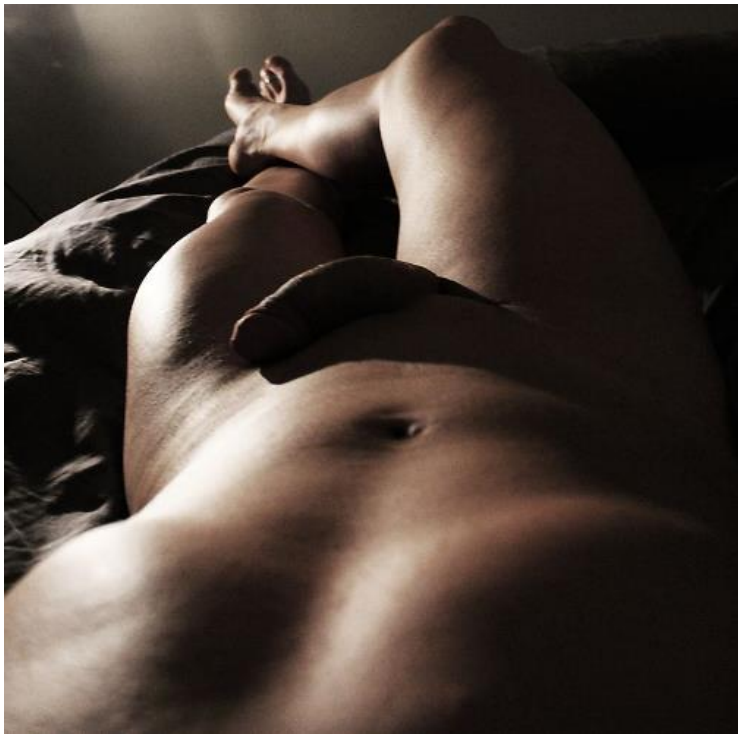




***Guillaume***







***Daniel***





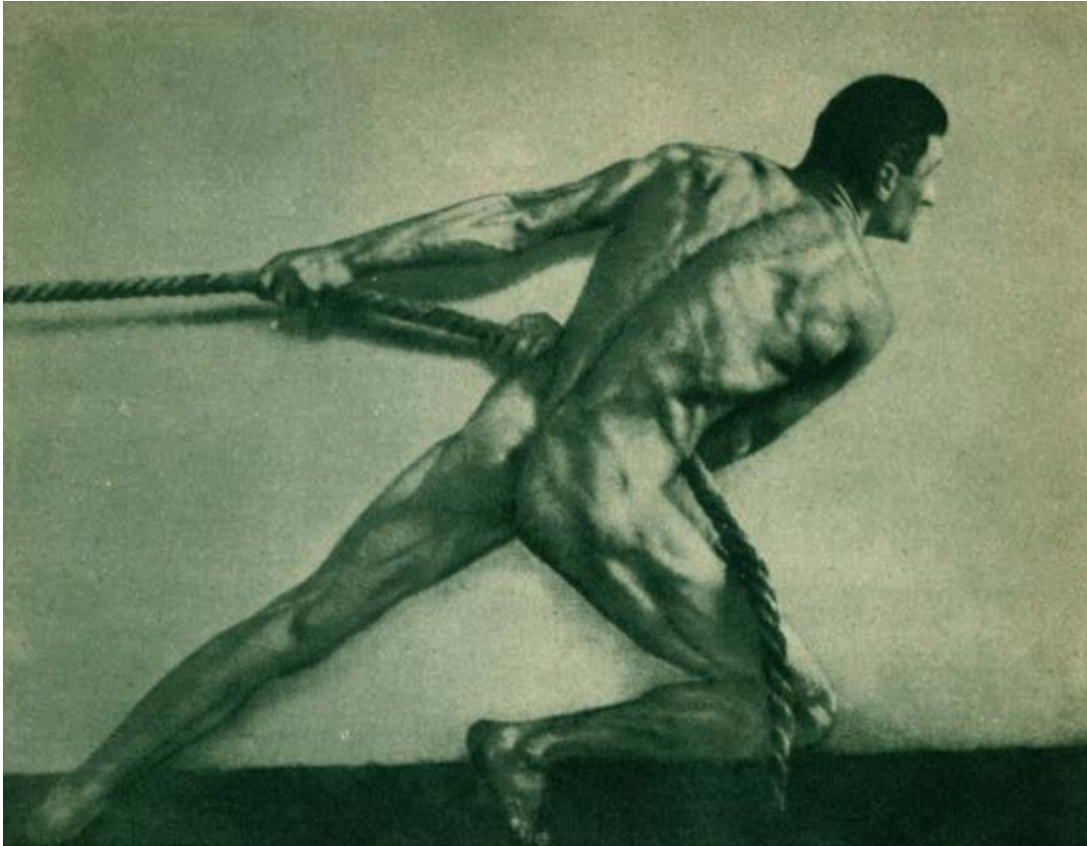


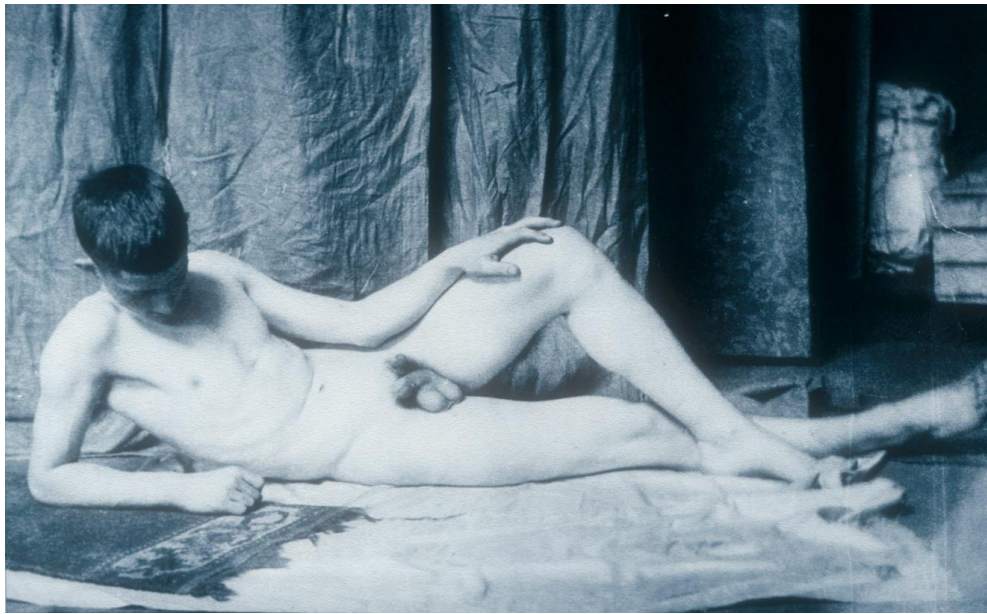
## **Vintage Male Figuratives**



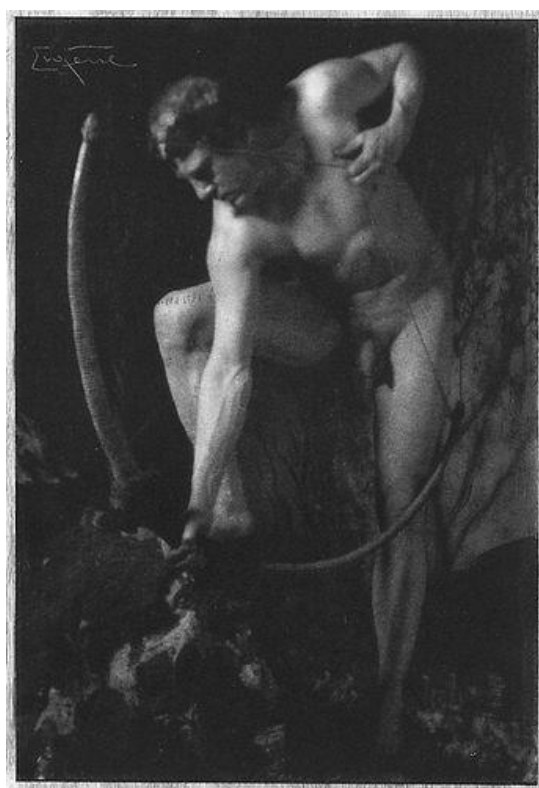






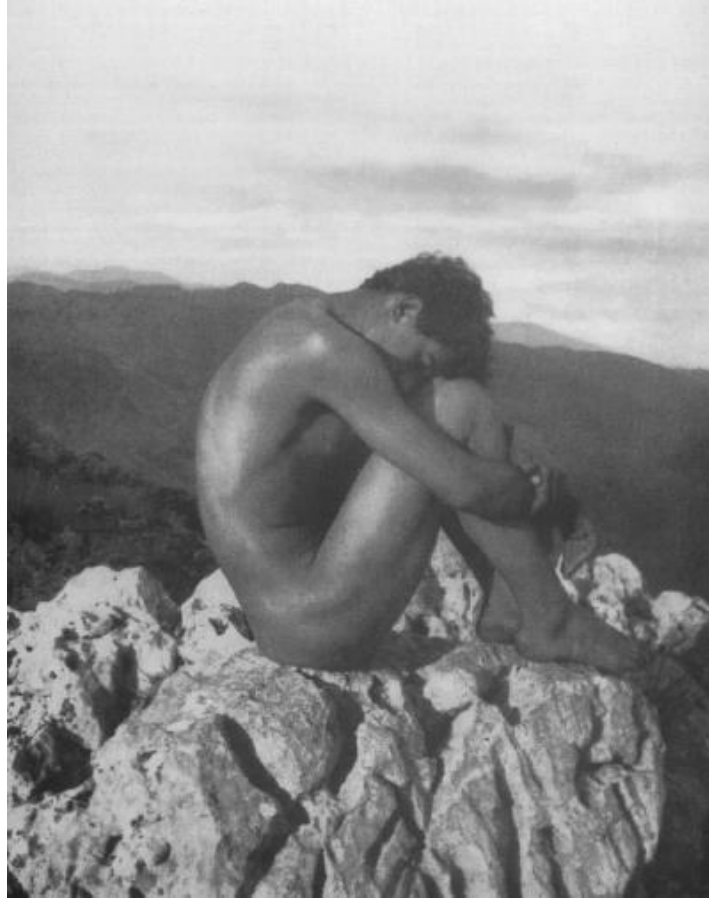










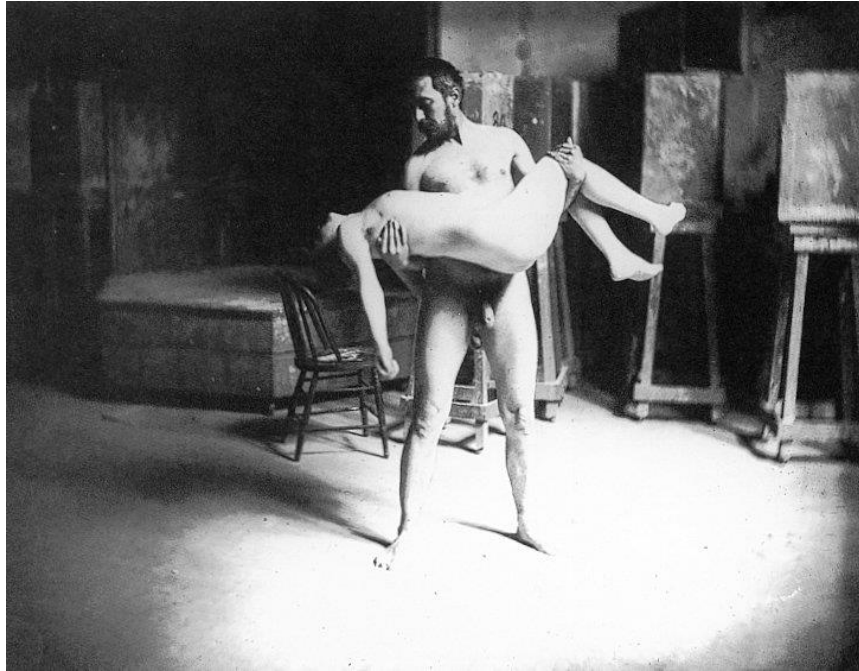








## **Male and Female Together**















## **Adam and Eve**















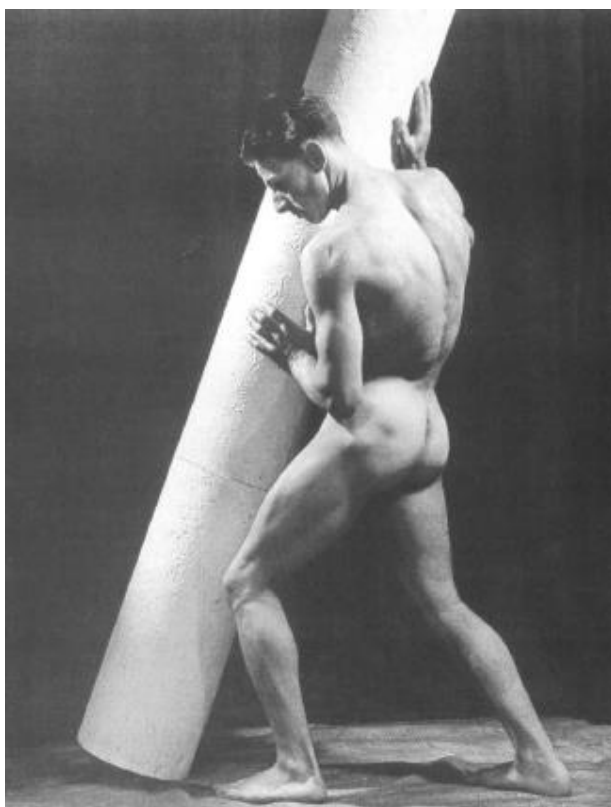






## **Compositions**



















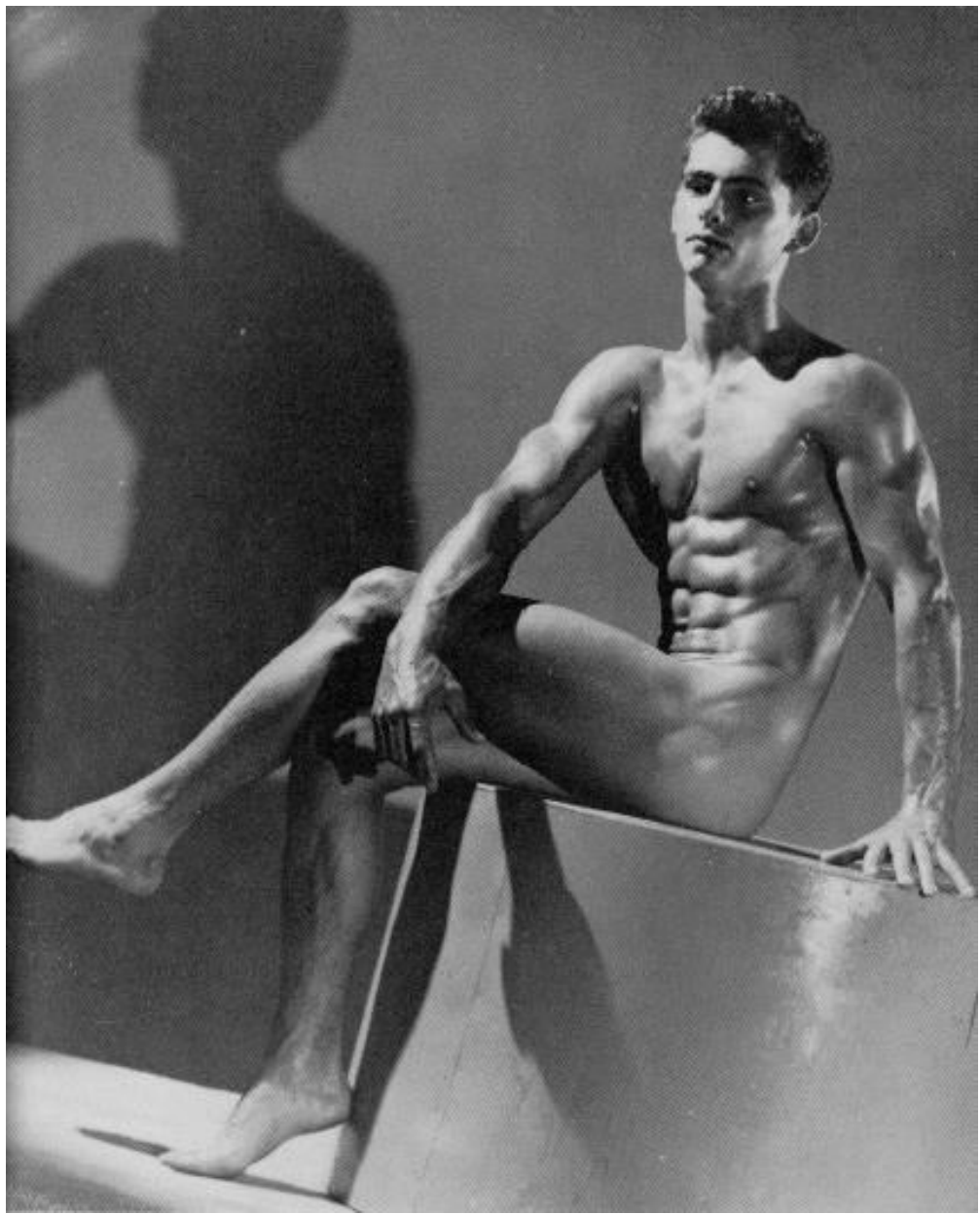






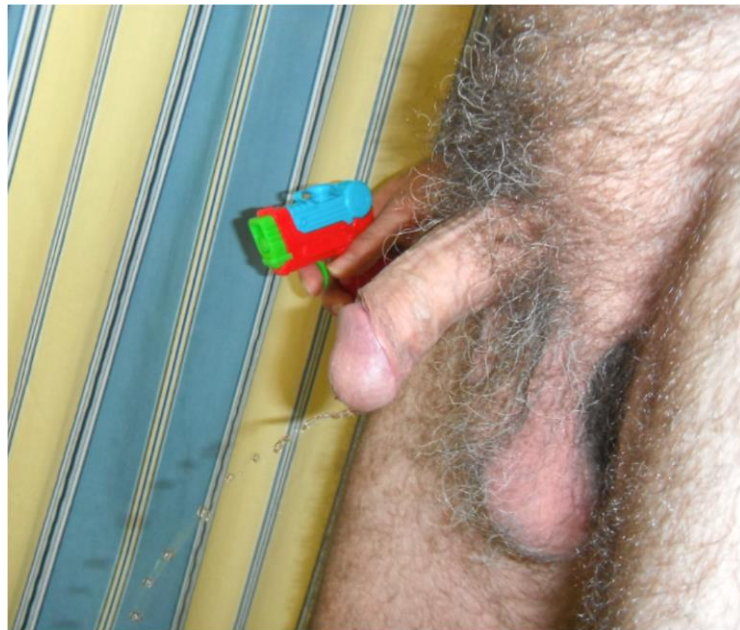












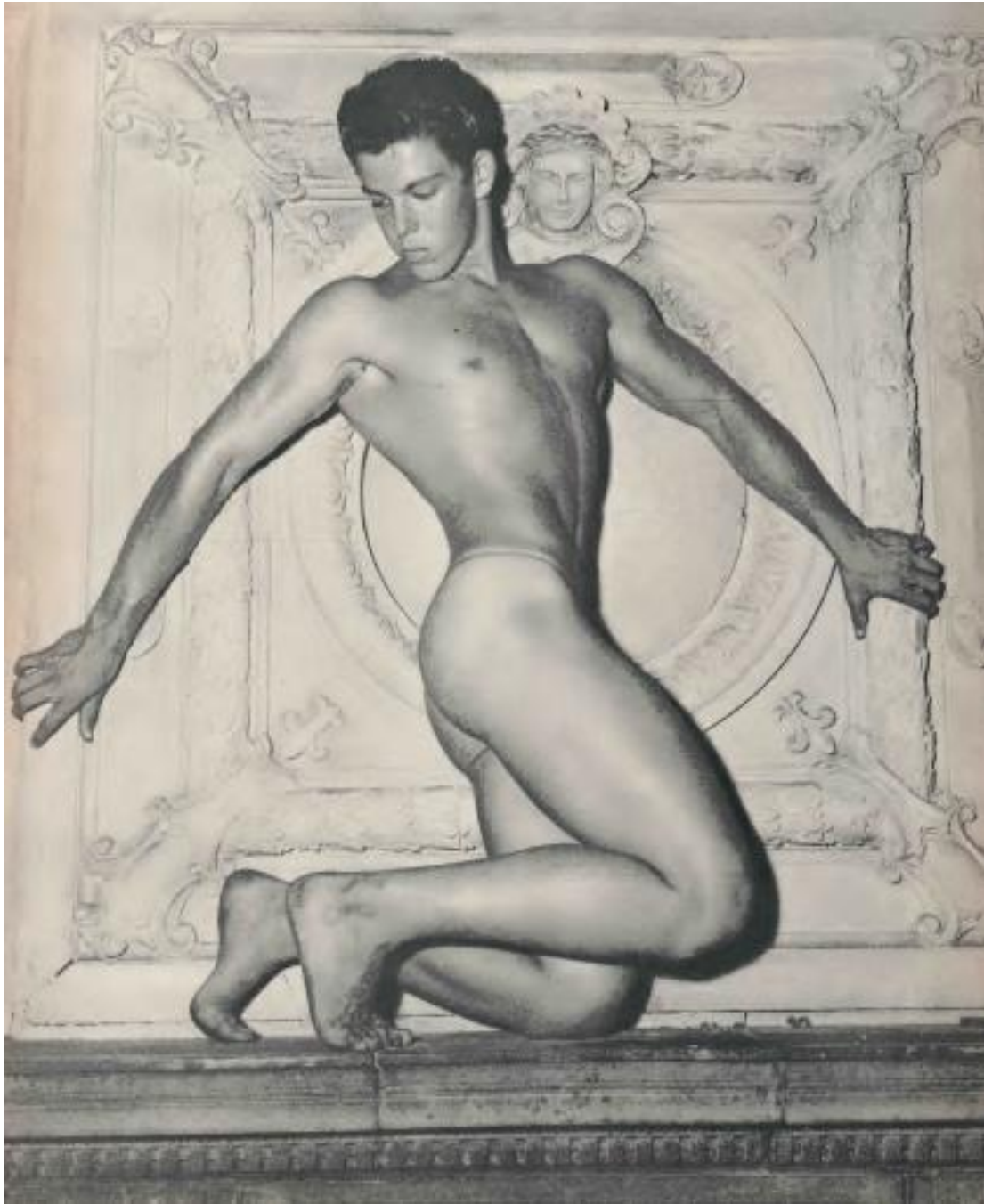


## **Odalisques**













## **L'Origine de la Guerre**













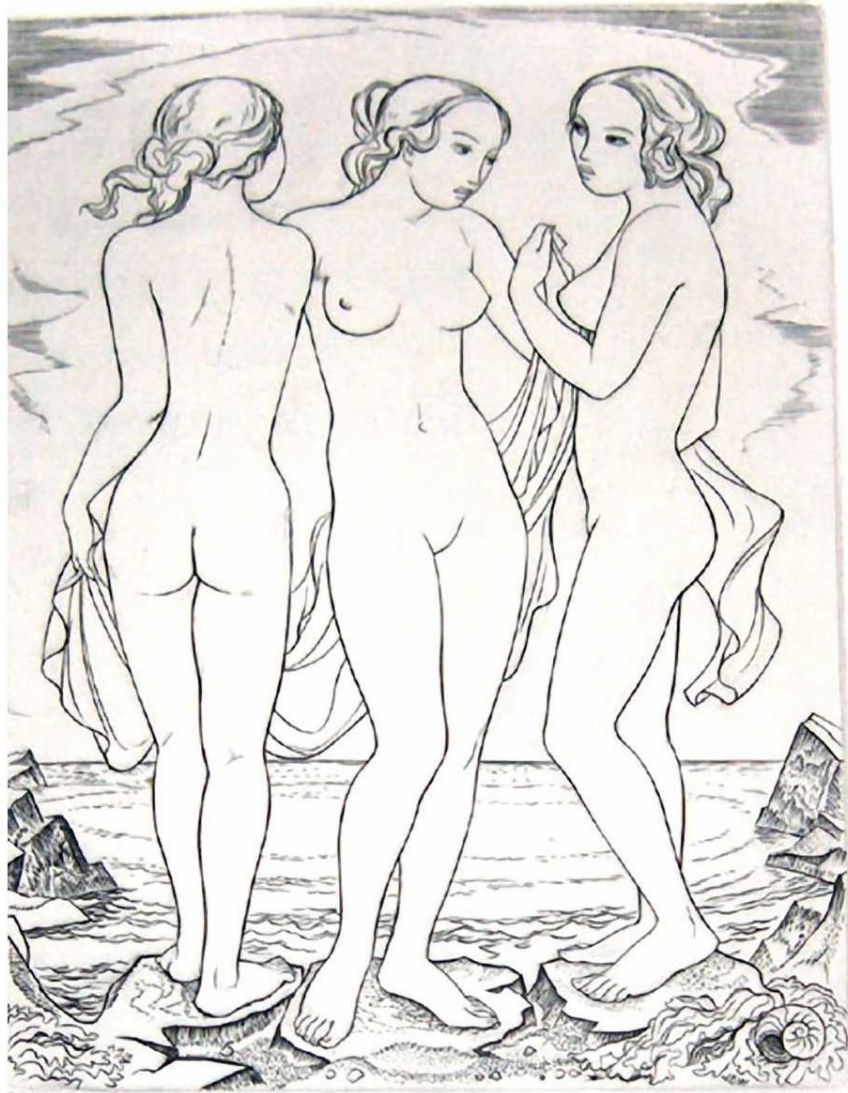












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